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Concert: Choral Collage

Derrick Fox

Janet Galván

Ithaca College Chorus

Ithaca College Madrigal Singers

Ithaca College Women's Chorale

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Authors

Derrick Fox, Janet Galván, Ithaca College Chorus, Ithaca College Madrigal Singers, Ithaca College Women's Chorale, and Ithaca College Choir

Choral Collage

Ithaca College Chorus

Derrick Fox, conductor

Ithaca College Madrigal Singers

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Ithaca College Women's Chorale

Janet Galván, conductor

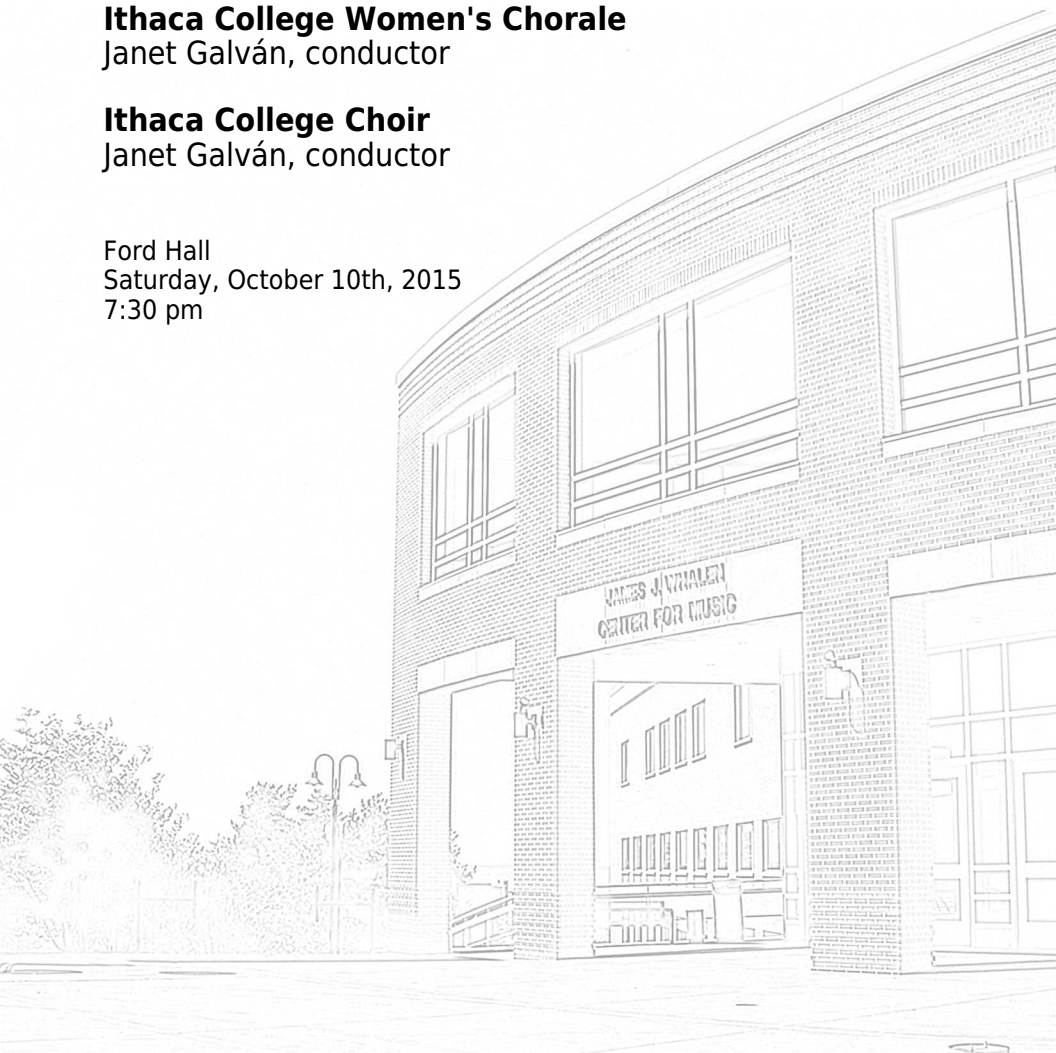
Ithaca College Choir

Janet Galván, conductor

Ford Hall

Saturday, October 10th, 2015

7:30 pm



ITHACA COLLEGE

School of Music

Program

Ithaca College Chorus
Derrick Fox, conductor
Adam Good, graduate assistant
Jon Vogtle and Alexander Greenberg, collaborative
pianists

This Beautiful Earth

"Celebration"

Ke Nale Monna

Sotho Folk Songs

"Remembrance"

Requiem a tre voci

Giacomo Puccini
(1858-1924)

Erik Kibelsbeck, organ*
David Quiggle, viola*

"The Earth"

The Ground
from *Sunrise Mass*

Ola Gjeilo
(b. 1978)

Lindsay Gilmour, choreography*

"The Heavens"

Tonight Eternity Alone

Rene Clausen
(b. 1953)

Melissa Miranda, choreography

Dancers:

Torey Adams

Becca Aronoff

Melissa Miranda

Isis Morgan

"The People"

Witness

arr. Stacey V. Glbbbs

Soloists:

Emma McDermott-Wise

Josiah Spellman

Shaun Rimkunas

Carmen Vieyetz

Anna Marcus-Hecht

Ithaca College Madrigal Singers
Derrick Fox, conductor
Sunhwa Reiner, rehearsal pianist

Sekirileke (Suddenly)	Sotho folk song
Ave Verum Corpus	William Byrd (1540-1623)
When Daffodils Begin to Peer from <i>Shakespeare Songs Book IV</i> <i>Juliana Child, soprano</i> <i>Drew Carr, tenor</i>	arr. Matthew Harris (b. 1956)
Hark, Hark a Lark from <i>Shakespeare Songs Book I</i>	arr. Matthew Harris
Blow, Blow Thou Winter Wind from <i>Shakespeare Songs Book IV</i>	arr. Matthew Harris

Ithaca College Women's Chorale
Janet Galván, conductor
Emily Preston, graduate assistant
Gabriela Calderón Cornejo, collaborative pianist

Expanded Palette

Choral Hymns from the Rig Veda, third group I. To Dawn II. To the Waters III. To Vena IV. Travellers <i>Jessica Hart Wilbee, harp</i>	Gustav Holst (1874-1934)
Sih'r Khalaq <i>Conrad Alexander*, percussion</i> <i>Deanna Payne, choreography</i>	Jim Papoulis

Intermission

Ithaca College Choir
Janet Galván, conductor
Adam Good and Emily Preston, graduate assistants
Ali Cherrington and James Lorusso, collaborative
pianists

At the Intersection of Art, Love, and
Imagination

Please hold all applause until after At Such a Dizzy Height

Abendlied
Johannes Brahms
(1833-1897)

O Schöne Nacht
Johannes Brahms
(1833-1897)

Měsíčku na nebi hlubokém (Song to the Moon)
from the opera *Rusalka*
Laura McCauley, soloist
Richard Montgomery, piano
Antonin Dvořák
(1841-1904)

La Luna
Randall Stroope
(b.1953)
Wendy Herbener Mehne, flute*
Paige Morgen, oboe*

At Such a Dizzy Height
Joan Szymko
(b. 1957)
Jacob Kerner, soloist
Juliana Child, soloist

Jason Kim, violin
Zachary Brown, cello
Featuring Tucker Davis Dance
Tucker Davis, dancer*
Samantha Sprague Iddings, dancer

**Ithaca College Faculty*

Speakers

Kyle Banks
Heather Barnes
Catherine Barr
Juwan Bennett
Juliana Child

Kimberly Dyckman
Michael Galvin
Patrick Starke
D'quan Tyson
Caitlin Walton

Biographies

Derrick Fox

Dr. Derrick Fox is an assistant professor of choral music education and choral conducting in the Ithaca College School of Music. He conducts the Ithaca College Chorus, the Ithaca College Madrigal ensemble and teaches choral conducting and choral rehearsal techniques. He is an active adjudicator and clinician for regional, state and national organizations from the middle/junior high school to the collegiate level. He has worked with ensembles and presented at state conventions in Arkansas, Iowa, Pennsylvania, Kansas, Missouri, West Virginia, Texas, New York, Florida and Michigan. As a soloist, Dr. Fox has collaborated with various organizations; among them are the Arkansas Symphony, Lansing Symphony, St. Louis Symphony, Columbia Chorale, the University of Nebraska at Omaha, University of Missouri, Michigan State University and the Espaço Cultural (Brasilia, Brazil). Dr. Fox's research interests focus on assessment, building classroom community, rehearsal strategies, South African choral music and shape note singing in the African American community. Dr. Fox's upcoming engagements include all state choirs in Arkansas, Connecticut, West Virginia, Tennessee, Kansas as well as the International Choral Exchange in Kuala Lumpur, Malaysia. He presented at the 2015 ACDA National Convention and he will also present at the 2015 NAFME National In-Service Conference, the 2015 Midwest Clinic International Conference, the 2016 Eastern ACDA and the 2016 Utah Music Educators Conference. He is a contributing author for the Hal Leonard/McGraw Hill choral textbook *Voices in Concert* and his arrangement *Lord, Give Me Just a Little More Time* is available in the Hal Leonard Sacred Music Series.

Janet Galván

Dr. Janet Galván, Director of Choral Activities, has conducted national, regional, and all-state choruses throughout the United States. She has conducted her own choral ensembles in Carnegie Hall, Lincoln Center's Alice Tully Hall, and Avery Fisher Hall as well as in concert halls throughout Europe and the United Kingdom. Her choral ensembles have also appeared at national, regional, and state music conferences. She has conducted the chamber orchestra, Virtuosi Pragneses, the State Philharmonic of Bialystok, Poland, the Cayuga Chamber Orchestra, the Madrid Chamber Orchestra, and the New England Symphonic Ensemble in choral/orchestral performances. Galván was the sixth national honor choir conductor for ACDA, and was the conductor of the North American Children's Choir which performed annually in Carnegie Hall from 1995-2007. She was a guest conductor for the Mormon Tabernacle Choir in 2002. Galván has been a guest conductor and clinician in the United Kingdom, Canada, throughout Europe, and in Brazil as well as at national music conferences (including the American Choral Directors Association (ACDA), the National Association for Music Education, and Chorus America) and the World Symposium on Choral Music. She was on the faculty for the Carnegie Hall Choral Institute, the Transient Glory Symposium in 2012 and on the Oberlin Conducting Institute Conducting Faculty in 2014. Galván has been recognized as one of the country's leading conducting teachers,

and her students have received first place awards and have been finalists in both the graduate and undergraduate divisions of the ACDA biennial National Choral Conducting Competition. Dr. Galván was a member of the Grammy Award-winning Robert Shaw Festival Singers (Telarc Recordings).

Erik Kibelsbeck

Erik Kibelsbeck is the manager of concerts and facilities for the Ithaca College School of Music. Among the services he provides to students and faculty:

- Concert calendar coordination
- Room scheduling
- Liason with facilities on maintenance and custodial matters
- Supervision of performance crews and "amps."

Since earning his masters' degree in orchestral conducting at IC in 2001, Erik has been the music director for the Onondaga Civic Symphony Orchestra in Syracuse, where he leads five concerts each year. Erik has been music director at St. Luke Lutheran Church in Ithaca since 2004, where plans all liturgical music, directs the choir, and plays the organ. The Vespers at St. Luke series integrates musical masterworks into the ancient order for evening prayer. At the end of the spring semester 2009, Erik "retired" after 15 semesters as the conductor for the Ithaca College Trombone Troupe. Prior to his time in Ithaca, Erik taught high school orchestra and middle school band in Bartlesville, Oklahoma. His bachelor of music degree is in bassoon performance and music education from the Eastman School of Music.

David Quiggle

Born in the Pacific northwest, American violist David Quiggle now resides in Ithaca, NY. He comes to Ithaca from Spain, where he has been a leading violist, chamber musician and teacher for more than 20 years. As a member of the Casals Quartet he toured Europe and South America, and won top prizes in the London, Hamburg, and Paolo Borciani string quartet competitions. He has performed in chamber music festivals across the globe, and recent solo performances include the Bartok Viola Concerto with the Simon Bolivar Youth Orchestra of Venezuela, Hindemith's "Der Schwanendreher" with the Medellin Philharmonic, and Mozart's Sinfonia Concertante with Gordan Nikolic and the bandArt Chamber Orchestra in Madrid. He is one of the founders and the principal viola of bandArt, and has been a frequent guest principal with groups such as the Mahler Chamber Orchestra, Malaysian Philharmonic, Barcelona Symphony Orchestra, or the London Philharmonic. David studied violin, viola, and string quartet at the Vancouver Academy of Music, the New England Conservatory, and the Musikhochschule of Cologne. Since 2006, David has been working with the SaludArte Foundation on projects that include concerts and workshops for people with special needs, in situations of social exclusion, or in hospitals or prisons. He has coached youth orchestras in Spain, France, Venezuela, Colombia, Japan, Korea, Singapore, and the USA, and was viola teacher for ten years at the Musikene Conservatory in San Sebastian, Spain. Currently he is teaching viola and chamber music at Ithaca College.

Lindsay Gilmour

Lindsay Gilmour teaches Modern Dance I, Modern dance II, Introduction to Dance, Dance History, and Dance Composition. She has had the pleasure of working at Ithaca College since Fall 2006. In 1998 she earned her BFA in performance and choreography from the University of Montana and in 2006 received her MA from Columbia University's School of International Affairs with a focus in Tibetan Studies and Conflict Resolution. She has lived in Brooklyn, NY since 1999 where she continues to work as a professional dancer with Pearson Widrig Dance Theater, Yin Mei Dance and Imp Improvisation Performance Collective. Her choreography has been presented in New York, Montana, at the Bumper Shoot Festival in Seattle and at the Kennedy Center in Washington D.C. She loves to share the joy of moving and has taught in the U.S., Thailand and India. Her Modern Dance technique classes are based in release techniques emphasizing breath, flow and how to move dynamically through space. In class students improvisation daily, work on dance composition, partnering and contact improvisation. Lindsay loves to travel. In the summers she will often be in India or Tibet leading educational programs.

Jessica Hart Wilbee

Jessica Wilder Hart Wilbee began playing the harp at age 8 in Salt Lake City, Utah studying under Julie G. Keyes (*Orchestra at Temple Square*). Jessica performed with the Utah Youth Symphony under the direction of Barbara Scowcroft (*Utah Symphony*) and held the position of Principal Harpist for the Murray Symphony while in middle and high school. As a junior in high school, Jessica began studying under Louise Vickerman (*Utah Symphony*). While studying with Mrs. Vickerman she placed 1st at the Utah State Fair and won the title of Regional Music Sterling Scholar in 2009. After high school Jessica was accepted into the Harp Program at Eastman School of Music in Rochester, NY where she studied with Kathleen Bride. While at Eastman, she was awarded a Performer's Certificate in 2014. Currently, Jessica performs with many orchestras, chamber groups, and Music Festivals from all over the New York and Pennsylvania area including Ithaca College and Cornell University in Ithaca, NY, Merry-Go-Round Playhouse in Auburn, NY, Orchestra of the Southern Finger Lakes in Corning, NY, Binghamton Philharmonic in Binghamton, NY, the Erie Chamber Orchestra in Erie, PA, the Lancaster Symphony Orchestra in Lancaster, PA, and the Endless Mountain Music Festival in Wellsboro, PA. Jessica also frequently performs as a soloist and has recently started the duo *Harp Fantasie* with her fellow harpist and sister Brittany Hart DeYoung (*Lansing Symphony Orchestra*). Jessica loves to teach and has been teaching young harp lovers since 2008. Jessica currently resides in New Hartford, NY with her husband.

Conrad Alexander

Conrad Alexander is currently on the percussion faculty at Ithaca College and Mansfield University. His teaching experience includes positions at Interlochen Center for the Arts, James Madison University, The University of Virginia, The Odessa/Midland (TX) school system and Blue Lake Fine Arts

Camp. He is a member of the Binghamton Philharmonic, the Cayuga Chamber Orchestra and the Ensemble X New Music Ensemble. For seventeen summers he taught percussion at the Brevard Music Center (NC). He has performed with the New York City Opera Touring Orchestra, the Albany and Harrisburg (PA) Symphonies, as well as the Dallas, Richmond (VA), Greensboro (NC), Knoxville (TN), Oklahoma, and Anchorage Symphonies. In addition to performing and teaching, he is the owner of DAY Percussion Repair, specializing in all facets of percussion instrument repair and unique wooden percussion products. He has recorded for the Sony, Centaur, AmCam, and ProArtes recording labels. Conrad earned the Masters of Music degree, and Performer's Certificate from the Eastman School of Music, and the Bachelor of Music degree from Southern Methodist University. His major teachers include John Beck, Doug Howard, Kalman Cherry, John Bannon, Don Liuzzi and Charles Owen. In 2007, Conrad became an honorary member of Kappa Kappa Psi and received Mansfield University's *Bertram Francis Award* from Kappa Kappa Psi for outstanding contributions to the MU Band program. He resides in Ithaca, NY with his wife, Paige Morgan and their two dogs, Gus and Saffron.

Wendy Mehne

Wendy Herbener Mehne is professor of flute at Ithaca College where was a 1995-96 Dana Teaching Fellow and the 2004 London Sabbatical Scholar. She is a member of the Cohen-Mehne Duo, a flute and guitar duo that is one of the School of Music's faculty ensembles, and principal flutist with the Cayuga Chamber Orchestra. With Pulitzer prize-winning composer, Steven Stucky, and colleagues from Ithaca College and Cornell University, she was a founding member of the new music group, Ensemble X. Together they made recordings of chamber music by Steven Stucky, Judith Weir, and John David Earnest. Dr. Mehne has been a guest artist and given master classes throughout the United States, and has performed with the Chautauqua Symphony and at the Skaneateles Festival. As a member of the Ithaca Wind Quintet, she gave the world premiere of Karel Husa's *Cayuga Lake (Memories)* at Lincoln Center's Alice Tully Hall and Dana Wilson's *Mirrors* at the 1993 National Flute Association convention in Boston. She has also performed at Carnegie Hall, Weill Recital Hall, Constitution Hall, the national ACDA and SEAMUS conferences, the International Guitar Festival in Fort de France, Martinique, numerous National Flute Association conventions, and in broadcasts by affiliates of National Public Radio and Public Television. Dr. Mehne is a contributing author for *Flutist Quarterly*, *Flute Talk* and the *Instrumentalist* and has recorded for Koch, Albany, Mark, and Open Loop labels. She is a member of the Board of Directors of the National Flute Association.

Paige Morgan

Paige Morgan has performed as a soloist, chamber and orchestral musician throughout the United States, Europe, Russia and Japan. She currently is Professor of Oboe at Ithaca College. Dr. Morgan performs solo and chamber music recitals throughout the United States, is a member of Ensemble X in Ithaca, NY, and is a frequent guest artist with the Garth Newel Chamber

Players in Hot Springs (VA). She served on the faculty and performed as principal English horn and second oboe with the Brevard Summer Music Festival Orchestra in Brevard, NC for 18 years. Dr. Morgan was formerly a member of the Cayuga Chamber Orchestra, in Ithaca, NY, served as principal oboist with the Midland/Odessa Symphony and Charlottesville Symphonies and has been guest principal oboist with the Buffalo Philharmonic on several occasions. She also performed regularly with the Richmond Symphony and with the Rochester Philharmonic Orchestra. She received her Masters degree, Doctorate degree and Performer's certificate from the Eastman School of Music and has recorded on the SONY and Musical Heritage labels.

Tucker Davis

Tucker Davis (Choreographer/ Dancer) teaches dance for the Theatre Arts department at Ithaca College. Since moving to Ithaca last summer he has worked locally choreographing and performing with The Kitchen Theatre Company, Ithaca Ballet, as well as conceiving and directing Bluebeard's Castle, the first ever production of Opera Ithaca. Tucker lived and performed in NYC for 14+ years before relocating to Ithaca. He was on the First National Tour of The Music Man directed by Susan Stroman and as well he toured with Cats. In addition to doing theatre Tucker has performed with many dance companies; The Chase Brock Experience, Eglevsky Ballet, Lydia Johnson Dance and was in residence with John Selya's dance company ROXSEL at The Joyce. Tucker has created new dance works for Pushing Progress, Peridance, Gehring Dance Theatre, MAD Co., Periapsis Music & Dance, The Dixon Place Theatre, Galapagos Art Space and was co-creator of the Brooklyn performance of One Heart for Two. www.TuckerDavisDance.com

Samantha Sprague Iddings

Samantha Sprague Iddings (Dancer) began her ballet training at the Ballet Center of Ithaca at the age of 9 and went on to dance as a featured company member with the Ithaca Ballet until her graduation in 2002. Notable roles with the Ithaca Ballet include the Sugar Plum Fairy and Arabian in Lavinia Reid's The Nutcracker, Princess Aurora in Sleeping Beauty, Dream Clara in Christopher Flory's The Nutcracker, and many others. Samantha furthered her ballet training with the Central Pennsylvania Youth Ballet under Marcia Dale Weary in Carlisle, Pennsylvania, at the Chautauqua Institution in Chautauqua, New York, where she had several roles created for her, and with Atlanta Ballet. She danced professionally with North Carolina Dance Theatre and Tulsa Ballet, where she was featured in Swan Lake and George Balanchine's Serenade, Western Symphony, and as a soloist in The Four Temperaments. She recently performed in the Ithaca Ballet's 2014 production of Giselle as Myrtha after a 7-year retirement from the stage, and again in their production of Cinderella this past spring as the Fairy Godmother. Samantha teaches ballet classes and private lessons for intermediate and advanced students in Ithaca, where she focuses on clean technique and expressive style. She is an administrative legal assistant at Harris Beach and lives in Newfield with her husband, Sean.

Program Notes

Ithaca College Chorus

Ke Nale Monna is often sung at celebrations, weddings and at events honoring specific people. The last name of the choral director is often inserted into the piece so show appreciation. We use the *buti*, which means brother, to honor all of us in the Ithaca College Chorus community of learning and sharing.

Ke nale monna	I have a man
Helele	("Helele" is a cry of joy in this case)
Monna yena	this man of mine,
Lebito la hae	the name of this man
Ke aButi "Buti"	it is brother, brother
Iyo nana	(another shout of joy)

Giacomo Puccini's very brief, rarely performed Requiem was composed in 1905 and first performed at a ceremony marking the fourth anniversary of Verdi's death. Long neglected, the manuscript score of the **Requiem a tre voci** is held in the theatrical museum of Milan's famed La Scala opera house. - Jan Jezioro

Requiem aeternam dona eis, Domine;	Rest eternal grant them, O Lord;
et lux perpetua luceat eis,	and let perpetual light shine upon them,
Requiescat in pace, Amen.	Rest in peace, Amen

The Ground is based on a choral form the last movement of my *Sunrise Mass* (2008) for choir and string orchestra. The chorale, beginning with *Pleni sunt caeli* in the movement is the culmination of the Mass, and it's called Identity & The Ground because I wanted to convey a sense of having 'arrived' at the end of the Mass: to have reached a kind of peace and grounded strength, after a long journey of the Mass, having gone through so many emotional landscapes. - Ola Gjeilo

<i>Pleni sunt caeli et terra gloria tua.</i>	<i>Heaven and earth are full of thy glory.</i>
<i>Osanna, Osanna in excelsis.</i>	<i>Hosanna, hosanna in the highest.</i>
<i>Benedictus qui venit in nomine Domini.</i>	<i>Blessed is He who comes in the name of the Lord.</i>
<i>Benedictus qui venit.</i>	<i>Blessed is He who comes.</i>
<i>Osanna, Osanna in excelsis.</i>	<i>Hosanna in the highest.</i>
<i>Agnus Dei, qui tollis peccata mundi,</i>	<i>Lamb of God, who takest away the sins of the world,</i>
<i>Agnus Dei qui tollis peccata mundi,</i>	<i>Lamb of God, who takest away the sins of the world,</i>
<i>Dona nobis pacem.</i>	<i>Lamb of God, grant us peace.</i>

With his luscious harmonies and weaving melodic lines, Clausen's **Tonight Eternity** masterfully captures the profundity of the text from Dusk at Sea by Thomas S. Jones Jr. Clausen highlights the apex of the piece with two soprano soloists soaring over an eight-part chorus, while utilizing a simple for part

homo-rhythmic setting the underscore the lack of space for fear.

Stacey Gibbs' arrangement of **Witness** marries syncopation, solo versus choral textures and extended harmonies to create an exuberant fusion of black gospel and spiritual elements

Ithaca College Madrigal Singers

Sekirileke cautions us to choose our friends carefully and not to hang out with the "wrong crowd."

Rene re bapala motho a wela
Sikirileke, sikirileke
Hele banna motho a wela
Batho ba le ba tlogele
Ke leloko le madimabe

We were playing. Someone
just arrived.
Hey people!
This person just arrived.
Ignore this person.
He doesn't know better

Ave verum corpus is a devotional hymn , sung in the Catholic Church for the Feast of Corpus Christi. This motet that was published in 1605 in a collection of Gradualia and is Byrd's most famous and often performed work.

Ave verum corpus
natum de Maria Virgine.
Vere passum immolatum

in cruce pro homine,

cuius latus perforatum
unda fluxit et sanguine,
esto nobis praegustatum
in mortis examine.
O dulcis, O pie, O Jesu fili Mariae;

miserere mei.
Amen.

Hail true body,
born of the Virgin Mary.
You who truly suffered and were
sacrificed
on the cross for the sake of
humankind,
whose pierced side
flowed with water and blood,
be a foretaste for us
in the trial of death.
O sweet, O merciful, O Jesus, son of
Mary,
have mercy on me.
Amen.

Matthew Harris' mammoth six-volume collection of Shakespeare's songs includes twenty-one songs composed over twenty years. The three songs performed tonight are from Book I (1989) and Book IV (1995). The three pieces performed tonight range in style from the boisterous dance-like setting of **When Daffodils to Peer** to the sublime backdrop of **Hark, Hark a Lark** to the emotion-laden sting of **Blow, Blow Thou Winter Wind**.

Ithaca College Women's Chorale

This program is called Expanding Palette because it includes two pieces that stretched the palette of sound for women's choruses. Holst changed the palette of sound in the early 20th century with his harmonies trying to elicit

an “eastern sound” and his unusual subject matter for the time.

Jim Papoulis is a contemporary composer known for his “fusion” music – incorporating elements of a specific type of music and fusing it with his own creative style. There was a time when women’s choruses were generally described as “pretty.” This program explores vocal color, power, dynamics, and changes in presentation and presents two innovative composers from different times.

Holst’s 3rd set of ***Hymns to the Rig Veda*** is one of the most treasured pieces of music written for treble voices. In his attempt to set this text, Holst created colors and harmonies that were highly unusual and created a very unique sound.

As a young man, Gustav Holst became interested in Hindu mysticism, a fascination that resulted in several major compositions based on his own translations of Sanskrit texts. Holst found the existing translations unsuitable for musical settings, and he enrolled in Sanskrit classes so that he could make his own musically suitable translations. He wrote four sets of Choral Hymns from the Rig Veda from 1908 through 1912. Holst’s natural affinity for Eastern philosophy and literature is evident in these sumptuous pieces for women’s chorus with harp accompaniment. The first one begins with a series of rising fifths, each beginning a half-step higher from the end of the previous one as if ascending toward a mystical realm. The 2nd piece, “Hymn to the Waters” employs the unusual time signature of 21/8. The hymn mentions Indra, the Lord of Heaven. The hymn also mentions Varuna, God of the waters. “Hymn to Vena,” features sophisticated harmony filled with whole-tone-based chords dissolving into lush sonorities, all creating a sense of wonder. In the Rig Veda, Vena is a personification of a celestial being. In the music under the title, the description, “The Sun Rising Through the Mist” appears. Under the title of the “Hymn of the Travellers,” this explanation is provided: “The God invoked in this hymn is the Guide of travellers along the roads of this world and along that leading to the next.” “Hymn of the Travellers” uses the wide range of the woman’s voice to great effect. Its rhythmic movement suggests the steady forward motion of ancient travelers disappearing into the distance.

The Rig-Veda is a set of over 1000 hymns of praise and thanksgiving written in Sanskrit. Many Vedas were written, but the Rig centers on the Gods, which include praises, blessings, sacrifices, and curses. Holst managed to select 14 poems (prayers), with the theme of mystery at the center of his selection process. These pieces are sometimes described as magical.

Si’r Khalaq by Jim Papoulis explores the world of Arabic rhythm, textures, and style in the interest of global fusion. A different sense of tradition is sought after in the piece, especially with the flat second in the scale, which is often prevalent in music from Arab countries. The phrase “si’h’r khalaq” describes the kind of magic that exists in art – magic that transforms and grows, and permeates the soul. It is felt but difficult to explain - literally “creative magic.”

-Jim Papoulis

Papoulis requests a very bright tone color for specific lines with the entire piece sounding brighter than the ensemble’s normal sound. The translation is “creative magic. Music inspires me. Rhythm, music, inspiration.

Ithaca College Choir

This program began with Joan Szymko's "At Such a Dizzy Height", a beautiful work which closed the creative and stunning work of aerial dance by the company Do Jump! I loved the piece and spoke with Joan about reenvisioning the work with a duet dance. The entire show from which the finale piece was taken took its inspiration from the works of Marc Chagall. As in the original show, I tried to create an extended work combining choral singing with other arts into an elegant merging – so that the final result is greater than the sum of its parts. For this reason, we ask that you hold your applause until the end so that the whole can be experienced. This might seem a bit odd with performers moving, entering, and leaving, but it will create a more unified experience. You will have an opportunity to applaud all performers after "At Such A Dizzy Height."

"In our life there is a single color, as on an artist's palette, which provides the meaning of life and art. It is the color of love." -Marc Chagall

As we explored the work of Chagall, we noticed his beautiful way of creating the sky and the stars. We read Robin Lane's (choreographer of Do Jump! Production) description of his work, and began to appreciate his use of color and light and the way he often ignored gravity. The imagination in his work is astounding. Robin Lane said that "At Such A Dizzy Height" takes place at the intersection of love and art. I loved that phrase and added imagination. As musicians, we try to find balance between excellence and inspiration. We love our art, but we want to communicate with our audience. We want to strive to find creative ways to present – therefore, we are quite often at this intersection.

The text of "At Such a Dizzy Height," is a combination of the words of Marc Chagall and his wife, Bella Chagall. This text led to a night and love theme, including folk tales. A solo performance is also a part of the performance, adding a variety of art forms to the program. Poetry and quotations will be added between compositions.

We begin this journey through love, art, and imagination with the words of Vincent Van Gogh and the music of Brahms.

Abendlied as well as *O Schöne Nacht* is from 4 quartets, opus 92, originally set for 4 solo voices.

These pieces returned Brahms to the genre of mixed voices with piano accompaniment and demonstrate his more mature style. All pieces in the set have a very atmospheric or nocturnal quality. The text of this piece was written by Friedrich Hebbel when he was 25 years old. He was moved to write the piece after a memorial service. The piece is a meditation on day and night and a contemplation of life and death.

Translation:

Peacefully does night struggle with the day.
As if they are able to soften or to dissolve
Are you asleep, Grief, who depressed me?
What was it, my heart, that made me happy?

Both joy and sorrow, I feel, did melt away
But gently they brought the slumber
And while always floating upward
My entire life comes to me like a lullaby.

After words of other writers, the choir sings **O Schöne Nacht**, the first of the four quartets of Opus 92. This text is by poet and philosopher Georg Friedrich Daumer. His poetry was favored by Brahms and were also used in the Neue Liebesliederwalzer, op. 65.

In addition to featuring each voice part, this gorgeous song contains many Brahms compositional tendencies. The piano part which begins by calling our attention to look up at the night sky, is luxurious. The vocal writing is superb, and the piece contains text painting, hemiola, duple vs. triple rhythms, and a beautiful marriage of text and music. The beginning is a description of the beautiful night. In the middle, the text changes to a description of a young boy sneaking quietly to his beloved.

Translation:

O lovely night
In the sky, fairytale-like shines the moon in its full splendor.
The little stars are pleasant company.
The dew glistens brightly on the green stem.
In the lilac bush sings the nightingale.
The youth sneaks to his beloved quietly.
Oh beautiful, O beautiful night.

There are many stories and myths related to stars and the moon. You will hear these spoken and sung.

Song to the Moon is from the opera *Rusalka*. Rusalka is a water sprite from Slavic mythology, usually living in a lake or river.

In the opera, Rusalka tells her father that she has fallen in love with a human prince and wants to become human. This story is the same as the plot of *The Little Mermaid*. The father thinks this is a bad idea but does lead her to a witch for help. Rusalka sings her "Song to the Moon," asking the moon to tell the prince about her love. This text describes the same scene as described in **La Luna**.

Translation:

Moon, high and deep in the sky
Your light sees far,
You travel around the wide world,
and see into people's homes.
Moon, stand still a while
and tell me where is my dear.
Tell him, silvery moon,
that I am embracing him.
For at least momentarily
let him recall of dreaming of me.
Illuminate him far away,
and tell him, tell him who is waiting for him!
If his human soul is in fact dreaming of me,
may the memory awaken him!
Moonlight, don't disappear, disappear!

Randall Stroepe sets a free paraphrase of a small portion of the original text from Rusalka's *Song to the Moon* in **La Luna**.

At Such a Dizzy Height follows more spoken text.

With a backdrop of Chagall's art work (America Windows)*, we welcome dancers to the stage for this piece. Chagall's *America Windows* is one of the most beloved treasures in the Art Institute of Chicago. The text of the Szymko composition conveys the idea that we want to fly. In the America Windows, we see images of flying throughout the work. These windows were created for the museum in 1977, commemorating America's bicentennial. The six panels depict music, visual art, literature, theater, dance and the founding principles of freedom and democracy. As in much of his work, the panels show a defiance of the laws of gravity. As in the text of this piece, Chagall figures can be found floating over rooftops and into the sky. Chagall had a profound imagination and his remembrances of daily life in the community of his youth are influences in his work – including the joys of music making and dancing are seen in these windows as well as in much of his other work. One can also see the theme of creative freedom in Chagall's work. In 1941, he was one of over 2,000 intellectuals and artists invited to the United States for refuge after Nazi Germany invaded and occupied France. It was at this time that he began to develop the idea that America was a place of freedom. The *America Windows* are a great reflection of Chagall's unique vision of the resilience and freedom of the creative spirit.

The text describes how the candle flares up to the moon and the moon flies down to our arms. The sky sails past on all sides, and the stars come out. There is a very personal relationship with the stars. In the end, we all thirst for love.

Enjoy this joining of art forms to express the words and art of Marc Chagall.

*Marc Chagall *America Windows*, 1977 Stained glass

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Personnel

Ithaca College Chorus

Soprano I

Hannah Blanchette
Chandler Cronk
Katherine Filatov
Emma Giorgio
Alice Lambert
Ginny Maddock
Sandi O'Hare
Erin O'Rourke
Noelle Raj
Kristy Shuck
Rachel Steiner
Katelyn Swaenepoel
Corinne Vance
Carmen Vieytez
Aquiala Walden
Jasmine Whisonant
Laura White

Soprano II

Kerri Barnett
Ava Borowski
Meredyth Busam
Hannah Cayem
Nicole Cronin
Kayla DeMilt
Christine DeNobile
Abrey Feliccia
Emma Green
Corrinne Greene
Casey Kobylar
Kaitlyn Laprise
Peri Margolies
Emma McDermott-Wise
Erin McFadden
Kelly Meehan
Amanda Miller
Nicolette Nordmark
Stella Rivera
Ella Robinson
Abby Mae Rogers
Kristina Sharra
Elizabeth Stamerra

Soprano II Cont.

Sage Stoakley
Lauren Thaete
Kristen Vollmer
Paige Washington
Judelle White
Cordelia Wilson
Carlynn Wolfe
Alexandra Wright

Alto I

Ashley Dookie
Lilia Farris
Keilah Figueroa
Mary Jurek
Kathryn Kandra
Ryan Kennedy
Rachel Langton
Mercedes Lippert
Anna Marcus-Hecht
Brittany Mechler
Alison Melchionna
Johanna Ruby
Jackie Scheiner
Jordan Shoemaker
Margaret Storm

Alto II

Morgan Atkins
Rachel Benjamin
Claire Cahoon
Stephanie Chan
Lisa Close
Sara del Aquila
Erin Dowler
Olivia Fletcher
Caitlin Mallon
Rachel Moody
Hannah Morris
Ellen O'Neill
Isabella Randazzo
Alissa Settembrino

Tenor I

Matthew Barnard
Matthew Coveney
Kyle Cottrell
Geoffrey Devereux
Zach Latino
Nicholas Luft
Brandon Mancuso
Ryan Mewhorter
David Morris
Nicholas Paraggio
Aaron Rizzo
Mike Salamone
Ian Soderberg
Elijahdā Warner

Tenor II

Dan Block
Jonah Bobo
Kelton Burnside
Mark Farnum
Will Fazzina
Alex Kosick
Michael McCarthy
Joseph Michalczyk-Lupa
Adam Morin
Chris Wold
Patrick Young

Baritone

Jeremi Adams
Luke Armentrout
Jeremy Binder
Christian Brand
Aiden Braun
Matt Brockman
Christian Dow
Paul Fasy

Baritone Cont.

Reuben Foley
Alexander Greenberg
Eugene Iovine III
James Johnston
Max Keisling
Sean Leeming
Ravi Lesser
Jackson May
Matthew Moody
Travis Murdock
Steven Obetz
Michael Palmer
Marshall Pokrentowski
Shaun Rimkunas
Nate Ring
Stephen Rothhaar
William Schmidt
Oliver Scott
Josiah Spellman Jr.
Derek Wallace
David Willett
Nicholas Young
Leon Yu

Bass

Anthony Cabbage
Chris Davenport
Nicholas Dell'Amore
Nicholas Fagnilli
Johnathon Fulcher
Kevin Harris
Kai Hedin
Hiroo Kajita
Matthew Kiel
Roosevelt Lee
Jake O'Connor
Ken O'Rourke
Michael Stern
Michael White
Rahiem Williams

Ithaca College Madrigal Singers

Soprano

Juliana Child
Imogen Mills
Lucrezia Ceccarelli
Emma Brown
Allison Fay
Katie O'Brien

Alto

Mattina Keith
Laura Stedje
Sophie Israelsohn
Nicholas Kelliher
Claire Noonan
Catherine Barr

Tenor

Seamus Buxton
Drew Carr
Kyle Cottrell
Kyle Banks
Adam Good

Bass

Sean Gatta
Michael Galvin
Christopher Hauser
Joshua Dufour
Sean Gillen

Ithaca College Women's Chorale

Soprano I

Lucrezia Ceccarelli
Christina Dimitriou
Ann-Marie Iacoriello
Erin Kohler
Emily Preston

Soprano I/II

Hannah Abrams
Jennifer Amend
Sherley-Ann Belleus
Megan Benjamin
Andrea Bickford
Christina Christiansen
Elizabeth Embser
Haley Evanoski
Allison Fay
Edda Frandsdottir
Caroline Fresh
Julia Gershkoff
Megan Jones
Sarah Kieran
Katie O'Brien
Rachel Rappaport
Anastasia Sereda
Kelly Timko
Carolynn Walker

Soprano II

Emily Gaggiano
Lauren Hoalcraft
Annina Hsieh
Carrie Lindeman
Deanna Payne
Haley Servidone

Soprano II/Alto I

Anne Brady
Alexandria Kemp

Alto I

Olivia Bartfield
Emily Beseau
Jenna Capriglione
Sophie Israelsohn
Cynthia Mickenberg
Casey Quinn
Rachel Silverstein
Katie White

Alto I/Alto II

Danielle Avicelli
McKinny Danger-James
Olivia Hunt
Mattina Keith
Gillian Lacey
Alexa Mancuso
Meghan Murray

Alto II

Tayman Baker
Kate Bobsein
D'Laney Bowry
Virginia Douglas
Stephanie Feinberg
Carolyn Kruszona
Hannah Martin
Abby Sullivan
Elyse Wadsworth
Karimah White

Ithaca College Choir

Soprano I

Leanne Averill
Emily Behrmann-Fowler
Madgalyn Chauby
Juliana Child
Leanne Contino
Kathleen Maloney
Laura McCauley
Emily Preston
Sarah Welden

Soprano II

Heather Barnes
Katherine Clemons
Kimberly Dyckman
Amanda Galluzzo
Imogen Mills
Josi Petersen
Lily Saffa
Kristi Spicer

Alto I

Natalia Bratovski
Wei En Chen
Hector Gonzalez Smith
Nicholas Kelliher
Sarah Loeffler
Victoria Trifiletti
Ariana Warren

Alto II

Catherine Barr
Ali Cherrington
Samantha Kwan
Claire Noonan
Bergen Price
Sunhwa Reiner
Laura Stedje
Jessica Voutsinas
Caitlin Walton

Tenor I

Seamus Buxton
Jacob Cordie
Adam Good
Jacob Kerzner
Duncan Krummel
Patrick Starke

Tenor II

Kyle Banks
Drew Carr
Timothy Powers
Adam Tarpey
Stephen Tzianabos
Bradley Whittemore

Baritone

Nick Duffin
Joshua Dufour
Sean Gillen
Christopher Hauser
James Lorusso
Holden Turner
D'quan Tyson

Bass

Juwan Bennett
Ethan Fisher
Michael Galvin
Sean Gatta
William Leichty
Nathan Haltiwanger
Logan Mednick

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Department of Art History